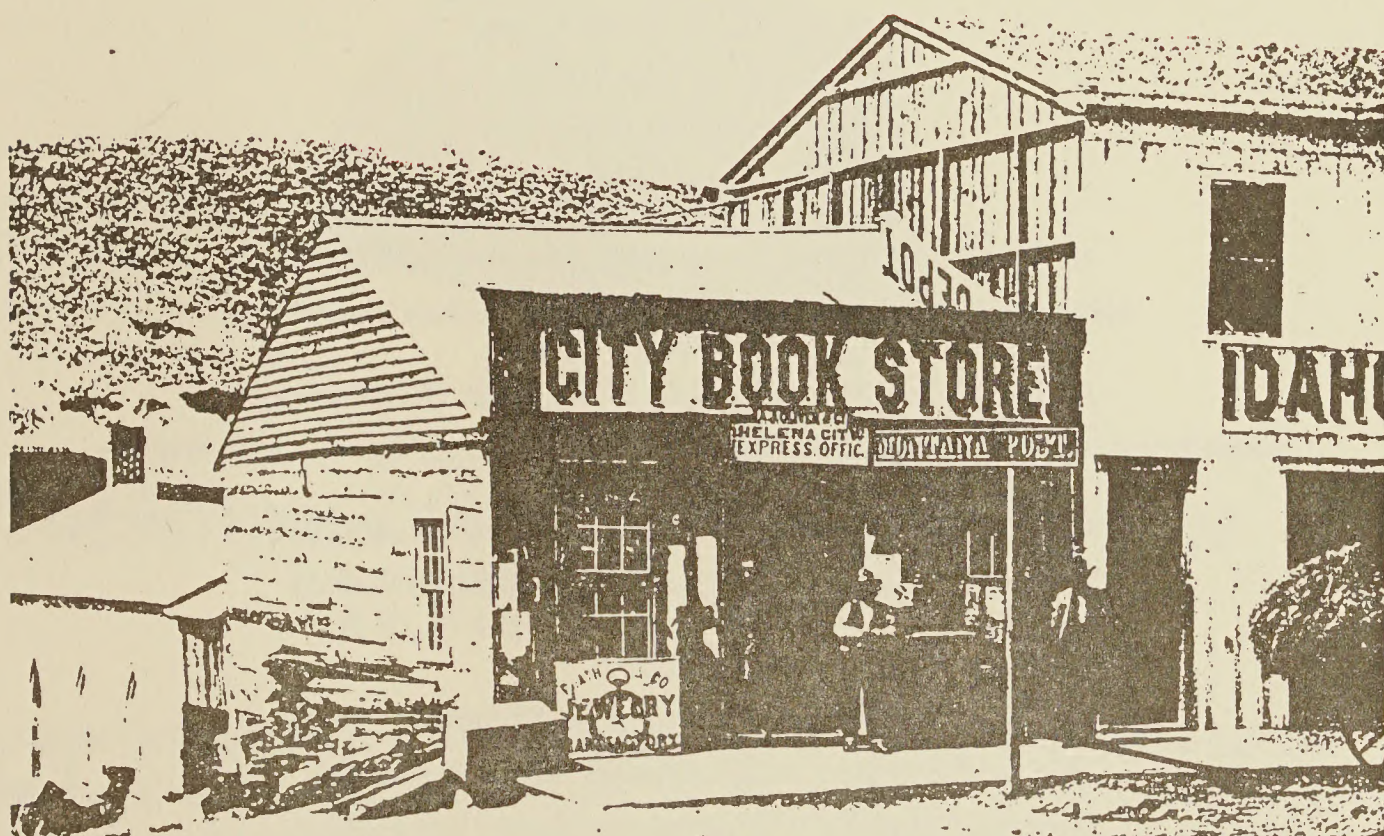


THE BOOK CLUB OF CALIFORNIA QUARTERLY

LXXXII NUMBER 2 APRIL 2017



NEWSPAPER OFFICE AND BOOKSTORE IN VIRGINIA CITY, MONTANA TERRITORY
HOME OF THE MONTANA VIGILANTES

The Scripps College Press at Seventy-Five

BY KITTY MARYATT

Berkeley Publishing in the 1970s

BY MALCOLM MARGOLIN

"Unique Grace And Timeless Dignity"

A Note from the Provinces

BY AARON PARRETT

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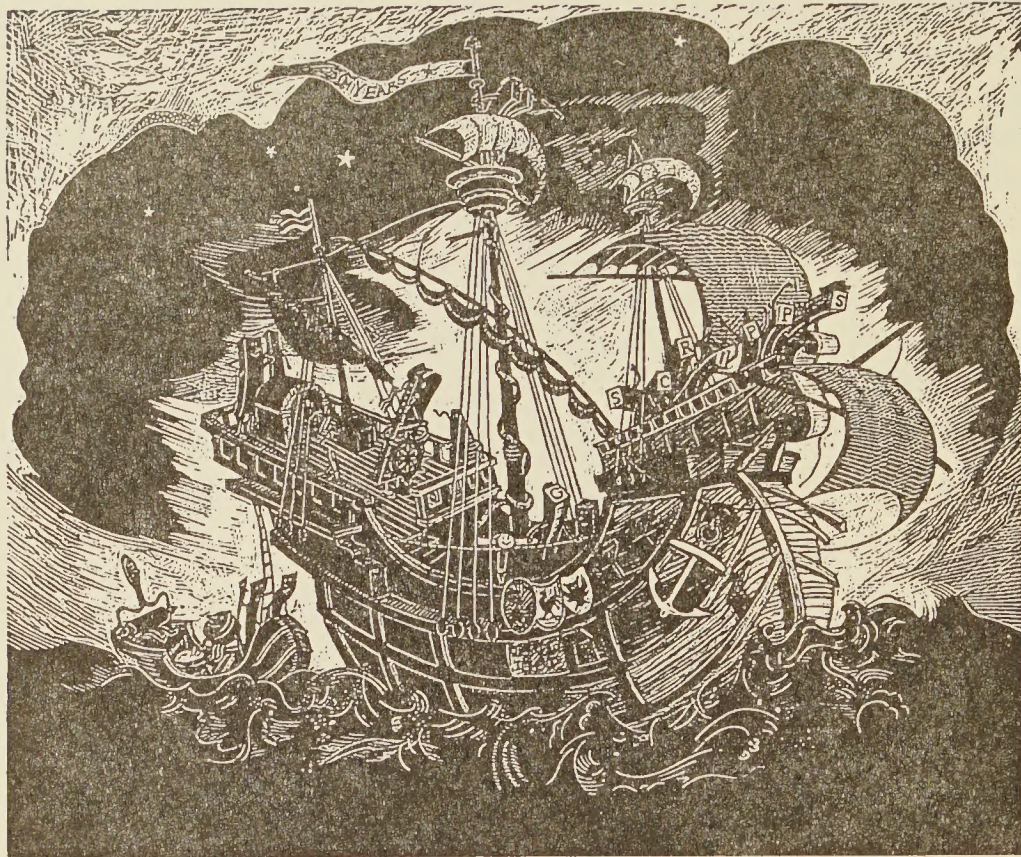
Image on saffron page by Kelly Natoli, from *To One's Taste*

The Scripps College Press at Seventy-Five

BY KITTY MARYATT

The Scripps College Press at Scripps College in Claremont, California has just completed a year-long celebration of the 75th anniversary of its founding in the fall of 1941. A new bibliography of the Press entitled *Sixty Over Thirty: 1986-2016* has just been published and is being distributed by Oak Knoll Books. The seven-minute short film, *Thinking Out Loud*, was shown at the second anniversary event in March 2016. The full forty-nine-minute documentary, *Thinking Out Loud*, was completed in July, featuring articulate students talking about the process of creating *Ruminations* (2011) and *Good Data/Bad Data* (2014).¹

In September 2015, Twinrocker Paper founders Kathleen Clark, her twin sister, Margaret Prentice, and Howard Clark were invited to give a joint Frederic W. Goudy Lecture at Scripps.² Howard was reunited with the beater, hydraulic press, and vat he had built in the '80s, and a very special workshop on pulp painting was given by Kathy Clark, aided by former Scripps College Press student Colin Browne. In March 2016, a day-long extravaganza was held with twenty-two speakers, starting with David Godine, Valerie Lester, Steve Matteson, Sumner Stone, Christine Bertelson, Robin Price, Judy Harvey Sahak, Robin Trozpek, Jeff Groves, Colin Browne, and myself, ending with comments from a surprisingly long table filled with eleven students.



Donna Westerman, wood engraving for poster for the 50th Anniversary of the Founding of the Scripps College Press

David Godine movingly recounted life-changing encounters with Muir and Glenn Dawson, Jake Zeitlin, and Saul and Lillian Marks when he came out in 1980 to give the first Goudy Lecture, and Valerie Lester entertained us with details about her new book on Bodoni, published by Godine. Steve Matteson, creative type director at Monotype, related welcome new information about Bertha Goudy, Fred Goudy's helpmate and typesetter extraordinaire. Sumner Stone detailed the complications of digitizing our Scripps College Old Style in 1997, of digitizing historical faces at Adobe Systems, and showed us current designs from Stone Typefoundry.³ Christine Bertelson, senior advisor and speechwriter for Missouri Governor Jay Nixon, reminisced about her time as master printer at the press,⁴ followed by Christy's former student Robin Price, who showed her exquisite press books and reported on current projects at Robin Price, Printer and Publisher.

Scripps librarian Judy Harvey Sahak portrayed how Frederic Goudy got involved with Scripps College before the Press was even established.⁵ Pomona College vice president for capital giving and Scripps alumna, Robin Trozpek, profiled former master printer Dr. Joseph Foster, with whom she had taken classes. In my talk *Book As Art, Book as Metaphor*, I explained how I help students understand what artist books are and how to develop collaborative limited editions. Harvey Mudd professor Jeff Groves briefly talked about learning to print in my class (*Beorum II*, 2004), and about developing the First Floor Press at Honnold Library at the Claremont Colleges. Former student Colin Browne (*Boustrophedon*, 1999) gave a quick overview of the papermaking process using the equipment at Scripps College.⁶

The roster of students who spoke included Amelia Abramson (*Amongst the Shelves*, spring 2016), Nisreen Azar (*Boustrophedon*, 1999), Vi Ha (*Instant Coffee, Aging Wine*, 2000), Emilia Hagen (fall 2016, Core III⁷), Jade Finlinson (*Ad Libitum*, 2012), Joel Freeman (*Ad Libitum*, 2012), Etta Iannacone (*Good Data/Bad Data*, 2014), Andrew Nguy (spring 2016, Independent Study⁸), Joe Sinopoli (*Ad Libitum*, 2012 and *Amongst the Shelves*, 2016), Alexandra Talleur (*Ruminations*, 2011), and Jillian Wallis (*This Tends to Happen*, 2005). The students gave their perspectives on how studying book arts has enlarged their intellectual vocabulary and discussed what kind of work they are doing now.

Vi Ha earned a master's in library and information science from UCLA and is a librarian at the central Los Angeles Public Library; she also studied book conservation with Kristin St. John at UCLA. Jade Finlinson is currently a PhD candidate in library and information science at UCLA. Jillian Wallis is the data librarian at USC and received her PhD from UCLA, also in library and information science. Joel Freeman studied studio art at Pomona College and landed a job in the bindery at Paper Chase Press on Sunset Boulevard in Los Angeles. Etta Iannacone, having majored at Scripps in science, technology, and society, is pursuing her doctorate in occupational therapy. Joe Sinopoli is studying engineering at Harvey Mudd College and will graduate in 2016. Alexandra Talleur has just moved to San Francisco and is working for Ogilvy Public Relations (specifically, its sustainability practice); she majored in international relations at Scripps and minored in creative nonfiction writing. Nisreen Azar received her master's in landscape architecture and works in landscape design and ecological restoration. Andrew Nguy has three more years of exploration in his double major of psychology and Asian studies at Pomona College, and Emilia Hagen has two more years at Scripps College studying neuroscience with a focus on cognitive neuroscience. Amelia Abramson majored in art conservation and had an internship in Hong Kong for the summer of 2016. All these talented students recalled vividly how much work it is to make a book.

Classes at the Scripps College Press have evolved from the original stated mission in 1941, which was to establish an experimental type laboratory. In Ward Ritchie's time, the students had the use of Ward's Washington hand press and worked with only two sizes of Scripps College Old Style type, designed by Frederic Goudy: 16 point Roman on an 18 point body (lower case, upper case, and figures) and 24 point capitals.⁹ Students taking the class would print pamphlets of favorite poetry or short stories, or sometimes create their own texts. A list of student projects was published in *The Book Club of California Quarterly News-Letter* in 1947.¹⁰

When Dr. Joseph Foster was hired as the literature professor at Scripps in 1946, he looked forward to teaching the fine printing class at the Press. Joe had studied with Porter Garnett at Carnegie Mellon and developed a fondness for and facility with ornaments. He immediately ordered a number of ATF foundry book faces, display types, and ornaments in appropriate sizes for his students to work

with. He replaced Ward Ritchie's hand press with a Chandler & Price 8x10 treadle press. Students continued printing short pamphlets, but he also encouraged more extensive use of ornaments and the making of broadsides and all kinds of cards: business cards, greeting cards, and holiday cards. He retired from Scripps College in 1971; since there was no one else on the faculty who could teach fine printing at the Press, the facility was closed indefinitely.¹¹

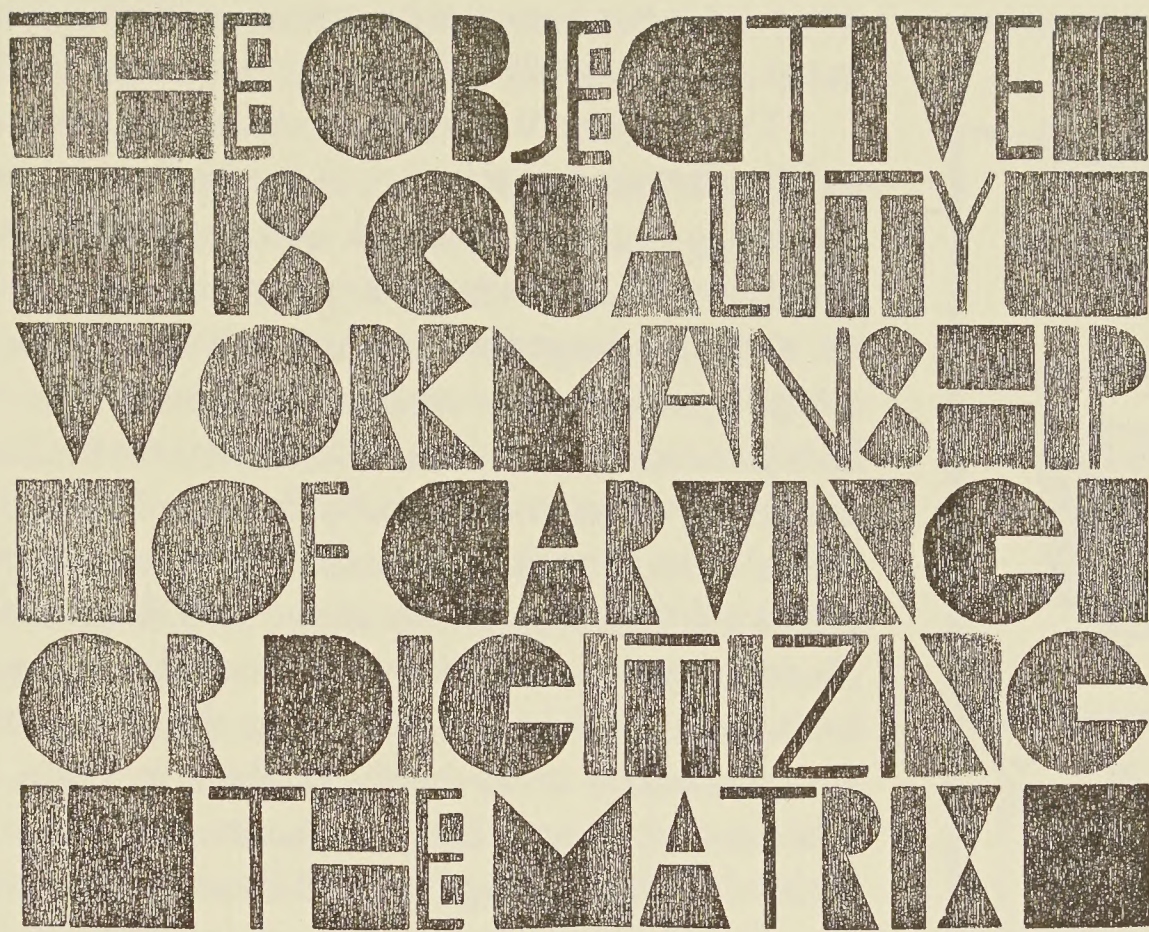
In 1978, the Book Club of California published 550 copies of *Frederic Goudy, Joseph Foster, and the Press at Scripps College*, written by Ward Ritchie and printed by Richard Hoffman. A more detailed account of the founding of the Press by Scripps librarian Dorothy Drake and the Scripps College Class of 1941 was written by Judy Harvey Sahak in 1992, entitled *Dorothy Drake and the Scripps College Press*. It was published as a class project at the Scripps College Press, with the students acting as editors, typesetters, and printers. I eventually bound the edition of ninety-five copies.

Muir Dawson inspired the revival of the Scripps College Press: while chatting with Robin Trozpek, who had studied with Dr. Foster, he mentioned what a shame it was that the Press was closed. Robin contacted Judy Harvey Sahak, and they were able to raise funds to re-open the Press in 1980 as the New Scripps College Press, under the aegis of the library. Christine Bertelson, who had studied with Walter Hamady, was hired for the part-time position, teaching one class per semester. The new mission she established was that students would write original texts and create original imagery for their own limited edition books. The C&P platen press was still there, but she was able to get two Vandercook proof presses on loan: a Universal III and a No. 4. The Press was moved to a room next to Denison Library.

When Christy took a leave of absence in 1985-86, Susan King replaced her and continued the program. Christy resigned in 1986, funding was suspended, and the future of the Press was in jeopardy. Judy Harvey Sahak convinced the administration to offer the class for one more year, which is when I was hired to teach one printing class each semester, starting in the fall of 1986. Judy's charge was to make the Press have a presence on campus.

The focus of the class changed slightly: students would still write original texts and create original imagery, but they would also work together to make collaborative book editions. The books would be offered for sale at a publication party each semester and would be entered into exhibit competitions, so that the books students made would reach a wider audience. Naturally, each student would receive a copy of his or her book project. Students who want to make their own individual books or study other areas in the book arts can take an independent study class; over fifty students took advantage of that possibility over the thirty years that I was running the Press.¹²

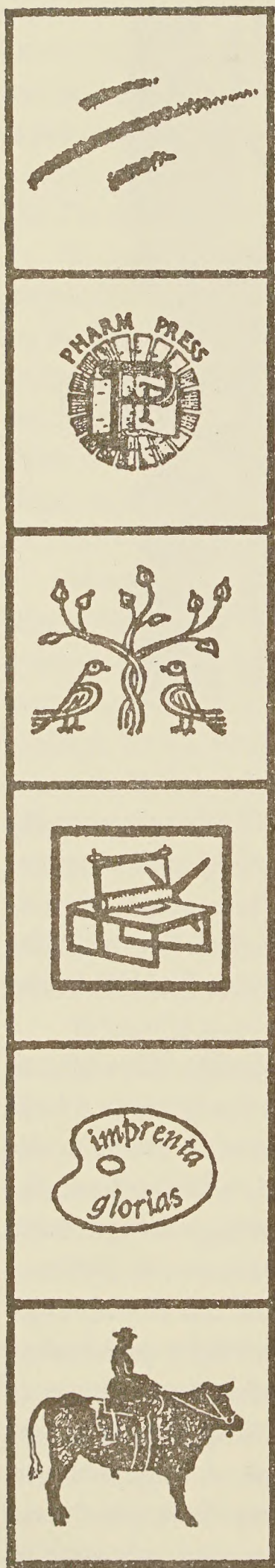
In the first years of making the collaborative books, the edition size was typically forty to fifty copies, with some exceptions. The first standing order



Movable wood type carved for *Out of Sorts/All Sorted Out*

patron stepped forward in 1987; over the years the number of patrons grew. By 2015, there were fifty-eight patrons: twenty-one are institutions, and the rest are individual collectors. The number in the edition therefore had to increase, so eighty or more copies were regularly made after the year 2002. A list of all the institutions that have at least one copy of a Scripps College Press book is in the bibliography, *Sixty Over Thirty*.

The printing class, Typography and the Book Arts, typically has eight to ten students, and occasionally thirteen or fourteen (the room really cannot hold more). Students at all of the five Claremont Colleges are allowed to enroll in the class, and their majors include any subject you can imagine, which allows for rich discussions. Two more Universal I Vandercooks and a Washington-style hand press were acquired after the Press moved from the small room next to Denison Library to a larger room in the art building across the street from the library.¹³ Slowly, the amount of type in the room increased for book work by purchasing type from M&H Typefoundry or by lovely gifts, such as a double type cabinet of Monotype faces from Lillian Marks of the Plantin Press. More spacing material was added, and storage systems were completely reorganized. A huge amount of leads and slugs are needed for extensive book work, so they were purchased as well. More type furniture was acquired and bookbinding equipment such as book presses and a gold stamper were donated. In 1988, papermaking equipment made originally by Howard Clark for artist Anne Pixley was purchased, and eventually a storage room in the basement of the art building was created. All the



Press marks for frontispiece
of Los Angeles Women
Letterpress Printers

equipment has been put on wheels so that it can be used in the courtyard of the building where there is drainage.

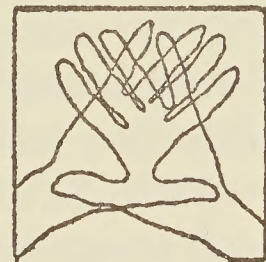
The Frederic W. Goudy Lecture series was designed to bring artists and scholars in the book arts to the campus every semester to speak and potentially work with the students. The lectures are free and open to the public, so they enlarge the book arts community beyond the campus. Usually a one or two-day workshop for the public is given in conjunction with the lecture that augments the class project and often furthers the skills of the students.¹⁴ The Press celebrated the fiftieth, sixty-fifth, and seventy-fifth anniversaries of the founding of the Press (in 1992, 2002, and 2015-6) with all-day events. There have been special projects such as the all-day Mallarmé Symposium in 2006 with exhibits in both Denison Library and in the Clark Humanities Museum, supplemented with a catalog titled Mallarmé's *Un Coup de Dés*. The Scripps College Press in conjunction with UCLA hosted a conference for the American Printing History Association in 2007, and hosted the annual meeting of the College Book Art Association in 2015. The Press has also arranged for many traveling exhibits to be shown at the college, such as *Dressing the Text, Finely Printed Artist's Books* in 1995. I have also curated exhibits at the Claremont Colleges, such as *Performing the Book* at the Ruth Chandler Williamson Gallery at Scripps College in 2008 and *Beyond the Book* at the Pomona College Museum of Art in 1993.

In 2005, I was invited to teach a Core III class, which was titled *From Materiality to Immateriality: The Coming of the Artist Book*.¹⁵ While also studying the history of the book, the main project of the class was to mount an exhibit of artist books selected by the students from the Denison Library collections, write a catalog with critical descriptions of each book, make a DVD showcasing each book, and with this substantial underpinning, make their own artist book. In 2011, the title changed to the *Medieval Rôle in the Contemporary Artist Book*, and in 2013 it changed again to *The Artist Book as an Agent of Social Change*. The point is that the typography classes at the Scripps College Press were able to view the many artist books on display and reap the benefits of the

critical essays in the catalogs for a deeper understanding of what they were trying to do for their own book project.

Now, let us look at the nuts and bolts of making an edition with neophyte printers in the typography class. There are normally fourteen weeks of classes each semester, and the students meet twice a week for 2.5 hours each time. The students typeset a page on the very first day of class, print it on the second day, and bind a journal after that, so they will have a really good idea what they are getting into. Denison Library has an extensive collection of fine printing and artist books, and a significant collection of medieval manuscripts and early printed books; students are introduced to these artifacts right away and often develop their book project directly from the collection. It takes about four to six weeks to flesh out ideas for the collaborative book and to explore printing and image-making techniques. From the beginning, there is extensive discussion of a broad and fertile topic that I have carefully selected. The students make long lists exploring every aspect of the subject, write rough drafts and final drafts for both texts and imagery, and make many models. Once the texts and imagery are mostly finalized and they have a dummy, there are about six weeks of production (typesetting, printing, and any hand work), followed by three to four weeks of hand binding of the edition. During finals week, there is a joyful publication party to celebrate the successful completion of another project.

The subjects explored by the sixty classes over the last thirty years can be divided into six broad categories, though any one book might belong to several, what Johanna Drucker calls “zones of activity.” The following categories are each furnished with an example: I. Typography and letterforms (*Beorum II*, 2004) II. Word play (*Word*, 2009) III. Image play (*Boustrophedon*, 1999) IV. Historical or cultural significance (*Los Angeles Women Letterpress Printers*, 1987) V. Attributes of “bookness” (*Mutatis Mutandis*, 1996) VI. Psychological or philosophical (*Embedded Meaning*, 2000). In order to give you a sense of the unique development of each book, we will look intently at three books.¹⁶



The topics for the books produced at the Press are carefully chosen to be broad enough to engage all the students, but also are able to be particularized so that research on the subject can commence right from the beginning of the class. The first example we will examine is *Word*, published in the spring of 2009. The project was launched by considering the significance of the reference book, *Thesaurus of Words and Phrases* by Peter Mark Roget, the 1941 edition. Students generally think that a thesaurus is simply a useful list of synonyms. The power of this volume is that it starts with a description of its "Plan of Classification," dividing the list of all words in the English language into six classes: I. Abstract Relations II. Space III. Matter IV. Intellect V. Volition VI. Affections. Sadly, modern printed versions do not include these lists in the introduction. These topics are further subdivided into two to seven categories, and then are subdivided again. This means that any given word is in a very extensive idea stream, with synonyms, antonyms, phrases, and physically adjacent groups jostling for attention.

So the prompt was for the students to engage in word play, starting with any word of their choosing, devouring as much of the thesaurus as they could to develop their text for the collaborative book. They started by finding their chosen word in the index and then exploring all the page references and making sure to look at nearby pages as well. This meant that they had to physically handle the book extensively, so there were multiple copies on hand. If you are going to play with words, then you have to consider the space of the page: where to place the words. A dozen books on the myriad ways that typographers have played with that space were brought in for inspiration, especially books depicting efforts from the letterpress era, since the students would be setting the metal type by hand. Because the focus was on visual typography, Ron King of Circle Press and visual artist Sam Winston were brought in from England to give a joint Goudy Lecture. Their presentation and workshop inspired the students to pay attention to how we speak.

A secondary set of texts became desirable to elicit more play with words. Each student had to write a short paragraph that used each of the following words: word, change, meaning. These paragraphs were to become a hint of what you would find in each student's section. The class had fourteen students, so there had to be strict signup sheets to find time on the presses for each student. But this also meant that each student only had to bind six or seven in the edition of ninety-four, instead of the usual ten or so books. The books were bound in black bookcloth over boards with an open spine, and sewn over tapes that each ended in a letter, to spell *word*. In fact, the title page shows how word changed spelling over the centuries: wurd, woerd, weord, wuord, wort, werd, wourd, wurde, word, wirde, worp. Can you imagine what fun that would be typographically?¹⁷

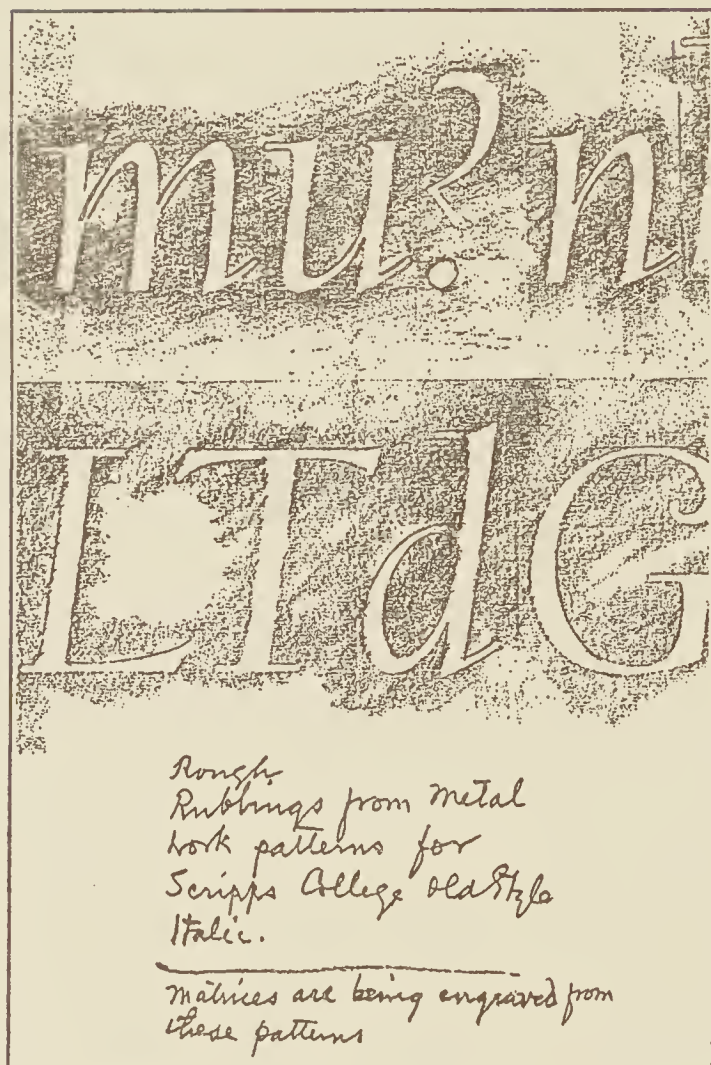
The second example is *Beorum II, Fragmentary Evidence*, published in 2004, in an edition of ninety-three copies. This book was inspired by the astonishing fact that Gutenberg movable type was available for sale: B-42 type, issued by the Dale

Guild Type Foundry in 2000. What an opportunity for students to experience how Gutenberg's compositors made decisions on typesetting the Bible, to investigate the layout of the book and printing of the two-volume set, and to research all the risks Gutenberg took in the process of developing his inventions. This project was only possible because there was a Noble fragment in Denison Library (in fact, there are two, and two more at Honnold Library) that could be copied exactly as the model. It was nearly derailed when the cost of the type, \$10,000 for a font capable of setting four pages of the Bible, was revealed. But the forward-thinking Dean of Faculty Michael Lamkin saved the day by allowing us \$5,000 to buy a half-font. So the students set out to make an artist's book version of a leafbook by printing their own leaf.

First, the students needed quick lessons on reading Latin. They had to find out which part of the Bible the chosen fragment was from: the second book of Maccabees. The page had Beorum II on the recto; the previous page would have had Macca at the top. One student who was taking Latin actually volunteered to translate the page and to transliterate it as well. The students read Janet Ing's excellent book on Gutenberg for a start, and then each one narrowed their focus to research and report on various aspects of Gutenberg's efforts. They wrote texts on those subjects to follow the creative texts that they were writing on the concept of risk. Selections from the actual Noble page in English were chosen to introduce each student's section.

The process of receiving the type, making proofs of thirteen full galleys of type, numbering the two hundred and forty-six characters in the B-42 font for identification, and then figuring out how to place the sorts in California job cases took an enormous effort.¹⁸ Each student was asked to set nine lines of type, and I set the rest.¹⁹ An exact 100% photocopy of the Noble fragment was given to each student. Their nine lines were blown up onto 11 x 17 pages so they could see all the details. They had to number every character on those large pages to help with the typesetting. Then they had to match the spacing on the Noble copy by using tracing paper over their proofs and resetting until every word and word space matched the original. The B-42 type was cast at European height, so the Universal III with the adjustable bed proved vital for the printing. Also, Gutenberg's page was originally set solid; that was much too risky for the class while proofs were being made and the page was being set up. So the 2 point leading inserted temporarily wasn't removed until the very last moment before printing on Frankfurt Crème paper.

Dr. Eric White from Southern Methodist University, now at Princeton University, was invited to be the Goudy Lecturer. Not only was his lecture about the probable margins of the paper for the Bible before trimming useful, but he was also a continual fount of information about the latest scholarly thoughts on disputed points in the field of Gutenberg studies. Steve Tabor at the Huntington Library allowed the students to view every page of one of the vellum volumes of the Bible, while Dr. White pointed out anomalies and particular areas of interest.



Rubbing of patterns by Frederic Goudy,
designer of Scripps College Old Style,
from Dorothy Drake and the Scripps
College Press

Meanwhile, students were developing their own texts on the subject of risk, type-setting, making images, and printing their pages. The size of the book was chosen based on the size of the Gutenberg Bible, but with the page folded in half vertically, since none of the presses was quite large enough to print a Gutenberg bifolium. Two pages of rubbings were included, as a nod to early Chinese reproduction methods: the handset Bible page and the photopolymer plate for the English translation and Latin transliteration. The complete B-42 font was printed on the endpapers. Finally, all the copies were bound by the students in the Gary Frost sewn-boards style with Cave Paper over boards.

In the final book to be considered, *Boustrophedon*, published in the spring of 1999, the imagery was developed first, and the texts were written later. The catalyst this time was the story about Zheng Qian's Three Perfections. In the eighth century, the poet Zheng Qian gave the emperor of China in Chang'an the gift of a scroll. The emperor inscribed Zheng Qian san jue, or Zheng Qian's Three Perfections; he honored the poet by recognizing the ideal harmony he had achieved between painting, calligraphy, and poetry. The reality is that in this instance a brush was used for painting, calligraphy, and poetry; harmony is more difficult to achieve in Scripps College Press books with the use of disparate techniques and tools, but it is worth striving for. Thus the students had to research Asian aesthetics, poetry in the form of the ancient *Book of Songs*, and landscape painting. As is usually the case, students presented their findings as Powerpoint presentations.

The students had a two-fold exercise: to select a portion of a poem from Alan Whaley's translation of the *Book of Songs* to inspire a landscape image. The images in landscape format were laid out side-by-side on the floor to see if a narrative could be formed. Pieces were moved and rearranged until the imagery could be "read" from both left to right, and from right to left, thus inspiring an East-West book. The title *Boustrophedon* was chosen because it describes the back and forth lettering of fifth century B.C.E. Greek letters. Since the pages were to be folded at the foreedge and bound at the spine, this meant that students were sharing adjacent pages, so that the landscape image could be presented on facing pages. The absolutely perfect paper was found at Hiromi Paper International: it was a Japanese paper with a calligraphic watermark covering the entire sheet. The watermark was a solicitous letter to a person who had been ill; Hiromi commissioned the Japanese calligraphy by J. C. Brown. The paper was produced in Japan on Hiromi's instructions. In order to highlight the watermark, a lightweight sheet of Ingres paper was slipped between each folded page. Students were encouraged to print additional imagery on this page, or on the reverse side of the Japanese paper, in order to heighten the calligraphy.

Nancy Tomasko, associate editor of the *East Asian Library Journal* for Princeton University, was invited to give the Goudy Lecture. Besides giving a workshop on Chinese binding, she assisted the class with finding the original Chinese for the *Book of Songs* selections, or translating them back into Chinese. The partial poems from the *Book of Songs* were calligraphed by former student Vivian Koo, and printing plates were made so that each snippet could appear with the image as a sort of landscape poem. The manager of Dagmar Galleries, right next to Hiromi in Bergamot Station, became interested in the project and agreed to arrange for seals to be made in China. The students either asked for a phonetic rendering of their name, or made up names, like iron mountain, and a large chop for the Scripps College Press was made as well. The two title pages (one at each end of the book) depict a double-headed dragon, which was designed, carved, and printed by two of the students. The book was sewn with a red calligraphy paper cover from Aiko's in Chicago. The binding is a Chinese-style string binding, which is protected by two cloth covered boards held together with ribbons and bone clasps.

It is hard not to continue to describe other notable books produced at the Press, like *Out of Sorts/All Sorted Out* from spring of 2012, for which students studied type manufacturing and carved their own movable wood type out of type-high cherry wood. The last book published in the spring of 2016 was a small library of nine four-inch tall books encased in a bamboo tea caddy, called *Amongst the Shelves*. I have organized and given all the archives for the sixty books to the Scripps College Press, so they are available for further research. A copy of each book is also in the archives, as well as in the Denison Library.

Finally, one accomplishment of the Press that needs to be mentioned is the digitizing of Scripps College Old Style by Sumner Stone in 1997. Frederic Goudy had been commissioned by Dorothy Drake and the Class of 1941 to create a

typeface for the exclusive use of the Scripps College Press, called Scripps College Old Style. The Roman 16 point type was used in all the pamphlets produced during Ward Ritchie's time as Master Printer, supplemented with 24 point caps. Since the Press had Goudy's matrices in three sizes, the 14 point Roman and Italic were eventually cast (the Italic was cast in 1992, with Theo Rehak of Dale Guild Typefoundry hand-rubbing every sort). The 12 point remains to be cast. The Press was in danger of losing the type to anyone who wanted to digitize it (you can only copyright the name of the type), but it was difficult to secure the funds to get it digitized. With assistance from the treasurer, funds over a two-year period were found within the Press budget and digitizing commenced with the Roman, and later the Italic face. Since Sumner Stone had long worked at Adobe reinventing historical types, he was the absolute first choice. He helped arrange for Agfa Monotype to distribute it, so you can actually purchase the entire font, Roman, Italic with Swashes, and Small Caps, from fonts.com.

The future of the Scripps College Press is promising, though the collaborative books programme might not continue quite as before. Programs always need to evolve to meet the needs of a new era. The latest review in 2016 found that the Press was a valuable asset for the College as a unique and nationally visible program, and recommended hiring someone who would be given the license to re-imagine a Book Arts Program for the 21st-century, building on the solid tradition already established.

FOOTNOTES

1 Both versions can be viewed on YouTube (type in "Scripps College Press Thinking Out Loud") or on the website www.scrippscollege.edu/scrippspress; they are both included with the bibliography distributed by Oak Knoll.

2 The Frederic W. Goudy Lecture Series was initiated in the fall of 1980 to honor Goudy for all the attention he bestowed on Scripps College, starting with a visit to Scripps in 1939.

3 Scripps College Old Style was originally designed by Frederic Goudy in 1941 (the Italic in 1945-47).

4 The Master Printers since 1941 (now titled Director of the Scripps College Press): Ward Ritchie 1941-1946, Joseph Foster 1946-1971, Christine Bertelson 1980-1985, Susan King 1985-1986, Kitty Maryatt 1986-2016. Former student Mary Treanor actually ran the press in the Fall of 1941 until the war broke out and Ward Ritchie took over.

5 For fascinating details of how the press was established, please read Judy Harvey Sahak's book *Dorothy Drake and the Scripps College Press* published by the Scripps College Press in 1992 (and now in the BCC library).

6 Colin Browne has helped the Press with papermaking workshops for the last fourteen years; he graduated from Pitzer College and then earned his MFA from Columbia College, Chicago. Colin took two more independent study classes from me before he graduated. He currently works with artists on papermaking projects.

7 The Core III class is the third-semester core class required of all Scripps students. They have a choice of one of fifteen classes offered every fall. The class Emilia Hagen took was titled *The Artist Book as an Agent of Social Change*.

8 Pomona College freshman Andrew Nguy studied Italian calligraphy of the 15th century and compared it with his studies of Chinese calligraphy. Since he was Buddhist, he was also encouraged to research the 11th-century Dunhuang scroll in Denison Library at Scripps, which was re-discovered when *To One's Taste* was being made in 2008.

9 We have all the drawings, patterns, and matrices that Goudy made for Scripps College Old Style, both Roman (in 1941) and Italic (in 1945-47).

10 Volume XIII, Winter 1947, Number 1. Ward later gave a set of these booklets to the William Andrews Clark Library where his archives reside, and naturally, Scripps College also has a set.

11 Dr. Foster published two hundred copies of a delightful book in 1985 showcasing the work of his students, titled *Examples of Printing Designed by Students at the Scripps College Press 1946-1971*, printed by Patrick Reagh.

12 A partial list of independent study projects is included in the bibliography, *Sixty Over Thirty*. Scripps College Press books have been in over 100 juried and invitations exhibits since 1986. This list is also in the bibliography.

13 After the review of the Press in 1988, the Press was placed under the aegis of the Dean of Faculty and I became the Director of the Press and Assistant Professor; after another review in 1991, the Press was placed in the art department and the position was made half-time.

14 A list of the speakers for the Goudy Lecture series since 1980 is in the bibliography, *Sixty Over Thirty* and is on the Scripps College Press website www.scrippscollege.edu/scrippspress.

15 By 2007, the Dean of Faculty had made my position full-time, though I was still offered only a one-year contract every year.

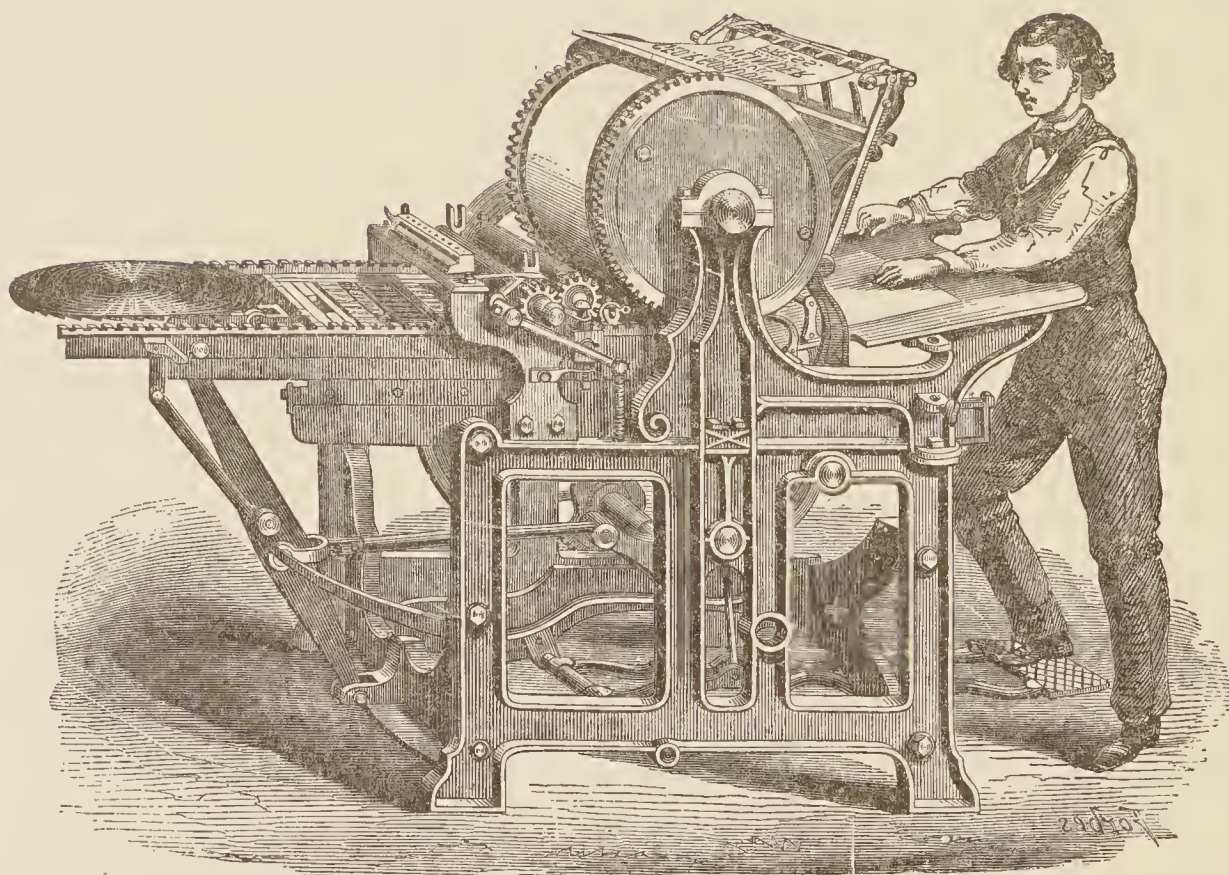
16 In case you are thirsty for more information about the books, there are four pages of description for each book in the bibliography, *Sixty Over Thirty*, including multiple images and samples of the students' texts.

17 I also participated in the book: my chosen word was *crisis*, because of the very recent 2008 financial meltdown. The students were in a sort of meltdown themselves, and so I designed and typeset the title page as well to help out.

18 You can read a fuller description of that effort in *Printing History*, The Journal of the American Printing History Association, New Series No. 1 (January 2007). The title of the article is *Experience Gutenberg Project: Printing Beorum II at the Scripps College Press*.

19 In 2008, Wavelength Films in England asked me to set a page of the B-42 type for the film, *The Machine That Made Us*. They were just about to film printing a page on Alan May's newly-built Gutenberg press, but they hadn't been able to obtain a Gutenberg page from anywhere in the world. After much negotiation and promises to pay to replace the type as soon as Dale Guild could cast more B-42 type, I set a new Beorum page from what was left of the Scripps Gutenberg font (since the page the students set was still and would forever more be enshrined on a galley). Luckily the type I sent overnight by FedEx was received, totally intact, the day before printing was to commence. Unfortunately, they gave no acknowledgment to the Scripps College Press for the type in the credits. Can you imagine the film without the type? Look for them unwrapping the "type from America." The type is remains at a university in England under Alan May's protection and is used periodically.

👤 KITTY MARYATT, artist and printer, is Director Emerita of the Scripps College Press in Claremont, California.



Berkeley Publishing in the 1970s

BY MALCOLM MARGOLIN

For almost fifty years, I've witnessed a number of remarkable and culturally significant changes in Bay Area publishing—changes that have not only reshaped the way books are written, produced, promoted, and distributed, but more importantly the way ideas are expressed, information is conveyed, and the public imagination is nourished.

Indeed, I did more than witness these changes: I actively partook in them, especially after 1974 when I created an independent press, Heyday Books, by writing, typesetting, designing, promoting, and distributing a book called *The East Bay Out: An Unauthorized Guide to Hiking, Camping, Swimming, and Fishing in the East Bay Regional Parks*. More poetic than practical, the book was a song of praise for the beauty of the land and the abundance of life it supported. More, it was an expression of gratitude for an unexpected gift of freedom that allowed me to explore, to experience, and to enjoy a *Wanderjahr* in my own backyard with such joy and abandon.

When I published *East Bay Out*, I knew nothing about typesetting, design, printing, or the business of promoting and distributing books. I had no money and a family to support. In later years, when Heyday had grown into a highly respected cultural force, publishing 25 new books a year and supporting them

with up to six concurrent museum shows and more than two hundred events annually, people would praise me for my “courage and originality” in creating a publishing enterprise with so little knowledge, skill, financial security, or material resources. But in the mid-1970s, establishing a publishing enterprise was hardly original. If I wanted to do something that none of my contemporaries dared do, I might have opened a stationery store, a dry cleaners, a miniature golf course, or better yet in those pony-tailed hirsute times, a barbershop. That would have left them speechless! But a publisher? It seemed that half the people in Berkeley were creating publishing houses. We didn’t just thrive; we swarmed. Scores of small presses were founded during a period of unprecedented creative fertility, each of these presses uniquely reflecting the values, character, and vision of its founder. The newborn presses then brought in writers, editors, designers, typesetters, printers, wholesalers, distributors, publicists, reviewers, event coordinators, etc. Add a few coffee shops and a bar or two, and you have all the ingredients needed for a rich literary culture.

Some of the new presses drew inspiration from the traditional book arts, then long established in the Bay Area. As commercial printers rushed to embrace offset technology, one could acquire fine letterpress equipment and cabinets of metal type cheaply, sometimes for little more than their value as scrap metal. David Lance Goines established Saint Hieronymus Press in 1968, Wesley Tanner launched Arif Press in 1970, Betsy Davids set up Rebis Press in 1971, joined by Jim Petrillo in 1972, Bob and Eileen Callahan’s Turtle Island Press dates back to 1970, and Frances Butler and Alastair Johnson’s Poltroon Press began in 1975. Other traditional book arts flourished, with Don Farnsworth making paper, Georgianna Greenwood promoting calligraphy, and a number of bookbinders, type designers, and other artists rounding out a vigorous creative community. Today there seems to be a wide separation between those practicing book arts and those doing trade books for wider circulation, but in the 1970s these two camps mingled easily. Ostensibly commercial trade publishers as well as smaller presses, even when using phototypesetting equipment and printing on offset presses, were heavily influenced by the typesetting, design, and production standards of the traditional book arts.

But while these traditional book arts played an important role in 1970s publishing in Berkeley and influenced the way books looked, much of the intellectual and literary content of the books, and the kind of people who got into publishing them, seemed new. Fred Cody, founder of Cody’s Books, once speculated that the Free Speech Movement of the ‘60s and the Vietnam protests that followed had forced radicals and intellectuals to master the newly emerging typesetting and quick-printing technologies in order to get out the various manifestos, position papers, posters, and other such ephemera in an age when print was the dominant carrier of ideas and information. And an interest in ideas and a zeal for social change encouraged these people to move from ephemera to more substantial publications (i.e., books).

Be that as it may, Berkeley in the late '60s and throughout the '70s provided all the necessary conditions for a flourishing literary scene. Rent was relatively low and zoning lax, which allowed upstart publishers to run publishing enterprises out of their homes. There was a diversity of independent bookstores to support locally produced books, a major university that supplied readers as well as the basic fuel of all publishing enterprises—English majors eager to work in an industry noted for low wages and few material benefits. Berkeley also had a diverse population hungry to explore rapidly evolving concepts of race, ethnicity, and gender, and a mind-expanding offering of plays, concerts, art shows, films, and other forms of cultural wealth.

But, more than anything, the spirit of the times encouraged fresh ways of thinking and living. There must have been people in Berkeley who had humdrum nine-to-five jobs and spent their evenings glued to the television screen, but these were not the people I knew. Daily life was a constant adventure, every aspect of it up for reinvention. Berkeley then, as I wrote elsewhere, “was a world of experimental social and economic institutions: worker co-ops, consumer co-ops, food ‘conspiracies,’ and communes. There were women’s groups; encounter groups that encouraged spontaneity, emotion, and honesty; the nation’s first recycling program; organic gardening and a back-to-the-earth movement; and a widespread recognition that the earth could not possibly sustain an ever-increasing population or an ever-expanding economy. Barricades were erected on streets to keep out automobiles; parents and teachers banded together to peel asphalt from the schoolyards to make space for trees and ponds; creeks were day-lighted; backpacking, camping, bird-watching, and nature walks overtook football and golf as leisure activities. Authority—all authority—was distrusted. People sent their kids to alternative schools, babies were born at home with midwives, Buddhism and yoga replaced traditional American religion; and governments, corporations, often one’s own parents—all those in power—were categorically known as ‘the Man’ and held in deep suspicion. We were living in the ‘People’s Republic of Berkeley,’ which seemed to have seceded from the rest of America to become it’s own nation.”

Added to this heady stew of passionately felt ideas were technological innovations in typesetting equipment. Especially significant were the IBM Selectric, the IBM Executive, and (for its time) the incomparable, wondrous IBM Composer—all glorified typewriters that in this pre-computer era gave anyone with the ability to type the power to produce an almost professional looking page of text. These and other factors provided the seedbed for publishing efforts of stunning originality, courage, and national significance.

What follows are sketches of six Berkeley presses that were created during this era. The selection of these six was casual—these are publishers that for one reason or another popped into my mind, and much of what is presented here is from personal memory. Dozens of equally important, visionary, or interesting

presses have been omitted, as were the major institutions that arose in Berkeley during this period and helped support this thriving community—places like the West Coast Print Center, BookPeople, Publishers Group West, Small Press Distribution, and others. But I hope this brief sampling will give some idea of the vitality and diversity of Berkeley publishing in this era, and will invite others who were there to join me in a larger project to record the recent history of book publishing throughout the whole Bay Area.

ISHMAEL REED once said: “No one says a novel has to be one thing. It can be anything it wants to be, a vaudeville show, the six o’clock news, the mumblings of wild men saddled by demons.” This expansive sense of what a novel can be suggests something of Reed’s wild inclusiveness. There’s no one way to write a novel, there’s no one way to be a human.

His own writings include more than thirty books—novels, poems, plays, essays, and other nonfiction—written between 1967 (*The Free Lance Pallbearers*) and 2015 (*The Complete Muhammed Ali*). His books have been published by major houses (Random House, Doubleday, Crown, Atheneum, Basic Books, St. Martins, etc.), and have been widely translated. His skill and originality as a writer have been recognized by several awards, including a MacArthur. He’s been a finalist for a Pulitzer Prize, and two books were nominated for the National Book Award. Among his better-known works are *Mumbo Jumbo* and *The Last Days of Louisiana Red*. For some twenty-five years he taught in the English Department at U.C. Berkeley. If high status and the show of acceptance by the ruling cultural class were all Ish wanted, they were his for the taking. And had he done nothing else, his writings would have secured a place of prominence for him in the literature of our era.

But while his writings over the decades have been prolific, varied, and well-received, their significance pales in comparison to his work as a cultural advocate. With Al Young as co-editor, Glenn Myles as art director, and others, he produced five issues of a literary journal entitled *Yard Bird Reader* between 1972 and 1976. Searching well beyond the canon, among those he published were Chester Himes, Spain Rodriguez, Clarence Major, Ntozake Shange, John A. Williams, Frank Chin, Chiuna Achebe, Ralph Ellison, Yusef Komunyakaa, and Anne Waldman. In 1978, Grove Press put out an anthology from these issues, *Yard Bird Lives*.

In 1979 he published a collection of poems, *Calafia*, under the imprint Y’Bird Books. With a preface by Reed, and separate introductions by his long-time friends and collaborators Bob Callahan, Victor Hernandez Cruz, Simon Ortiz, Shawn Hsu Wong, Wakako Yamauchi, and Al Young, this book sits before me as I am writing this, and I feel now as I felt when I first opened it nearly forty years ago. There is a freshness to this material, a jaw-dropping brilliance to these bold new voices urgent to be heard. A joy in fresh voices is one of Ish’s great contributions. In an early interview, he recalled talking to a white author who couldn’t sit

down at a typewriter without “a bunch of dead people looking over her shoulder, like Henry James and Chekhov.” “I think that blacks got over that and are trying to set up their own stuff,” he commented. Similarly, I recall his scorn when a New York critic used the phrase “a Chinese Portnoy” in a review of a play by Frank Chin. Unwilling to cede authority to the New York critics or be judged by the standards of the established literary world, Reed insisted on a true multi-cultural autonomy, free of the coercive criteria of the dominant culture.

The diversity that Ish has been promoting throughout his life is not just tolerance of the otherness of different cultures, nor is it something safe and ornamental—like different jams on the same white bread. Cultural diversity lies deep in California’s cultural soil. From its very origins as a state, Californians were described by its founding legislature as a “heterogeneous mass of human beings of every language and hue.” Much of modern California history can be seen as an effort to bring order out of such social chaos, to bring uniformity of language and custom to the state, to create a *unis* out of this unmanageable *pluribus*. The constant strategy of many “good citizens” and self-defined “progressives” is to douse true cultural distinctions in order to form a “more perfect union.” But more perfect for whom, Ish seems to be asking as he gleefully pours gasoline on the flames that the social controllers seek to douse.

Secure in his own strength, Ish thrives on discord. His opinions and public utterances are not smoothed and polished by any internal “public relations expert” concerned with image. His pronouncements seem raw, barbed, and explosive. A man of smoldering anger, he rides his rage like a horse to do battle with anyone who seeks to oppress what is most alive in the human spirit.

Ish’s rage is monumental. I’ve shared the stage with him at readings where it seemed nothing could stop him from offending the entire audience, whatever their beliefs, gender, or race. Yet, as I struggle to express what I feel has made Ish so central to the literary world of our time, as I keep coming back to how heroically he has expanded the entire literary enterprise to include voices never before heard—or, if heard, quickly marginalized and dismissed—I find myself wrestling with a mystery. While his anger and his impolitic lashing out are certainly present, powerful, and visible, they are accompanied by a sweetness of soul that even the belligerence can’t hide, an unquestioning loyalty to family and friends, an openness to the uniqueness and greatness of others, and a generosity of spirit that has resulted in opened doors for so many others. I’m puzzled at how so much anger and so much love can co-exist in the same person, but whether I understand it or not, this is what I’ve observed again and again. Henry Louis Gates Jr. described him as a man with “no true predecessor or counterpart.” Indeed, of all the people I’ve known in my life, I’ve never met anyone like him, nor have I met anyone who has so selflessly furthered the careers of so many others.

Among the many gifts that Ish has given the literary world is his creation in 1976 of the Before Columbus Foundation and his instituting the American Book

Awards in 1978. For many years the award ceremony was the highlight of the annual American Booksellers Association meetings—the major tradeshow for the publishing and bookselling industry. Whereas the rest of the conference was devoted to sales, movie and translation rights, distribution agreements, and other commercial aspects of bookselling and publishing, the American Book Award ceremony was a celebration of words, ideas, and creative courage. The presence of Ishmael Reed and his colleagues, a beautifully ragged, high-spirited group, looking more like a marauding band of pirates than proper business men and women, functioned as a refuge for the human spirit.

Before moving to California, Reed had had an active career in New York where, among other things, he co-founded *The East Village Other*, a pioneering alternative weekly. Yet once, when we were discussing Berkeley, he said that he could never have done what he had ended up doing with his life if he had remained back East. I feel the same way. This comment got me wondering about why the Bay Area has been so nurturing to new enterprise and what needs to be done to keep it that way. This question is the genesis of the piece you are now reading, one of so many Bay Area literary endeavors that can be traced back to Ishmael Reed. In my former role as publisher of Heyday, I was keenly aware of how much of our success in publishing works by California Indian, African American, Latino, and East Asian writers derived from the work that Reed had done to identify such writers, find support for them in the bookselling and book reviewing communities, and build an audience for them among readers. A towering figure, still angry and still active, many of us who are engaged in what the historian Hubert Howe Bancroft characterized as the “literary industries” are living in a house that Ish built.

NOLO PRESS, now a highly successful publisher of self-help legal books and software, was founded in 1971 by Jake Warner and Ed Sherman. Sherman, a family-law attorney, had written *How to Do Your Own Divorce in California*. At the time the book was published, divorce was attempting to shake off a history of punitive moralistic coercion that involved expensive legal fees, trips to Nevada, and an assumption of enmity even in cases where the divorce was uncontested and done by mutual consent without child custody issues or complex financial issues. *How to Do Your Own Divorce in California*, written in a jargon-free language, clarified and simplified the process. By empowering people to do their own divorce, it was liberating and revolutionary, done in the spirit of the Whole Earth Catalog, which saw itself providing tools for self-sufficiency. *How to Keep Your Volkswagen Alive: A Step-by-Step Repair Manual for the Compleat Idiot*, *Small Time Operator: How to Start Your Own Business*, *Keep Your Books*, *Pay Your Taxes*, and *Stay Out of Trouble*, and other such books gave, in the phrasing of the era, “all power to the people.” When other publishers, afraid of being prosecuted for practicing law without a license, refused to touch *How to Do Your Own Divorce in California*, Jake Warner, who had recently

graduated from Boalt Law School, and Ed Sherman set up Nolo Press. Vicious attacks by bar associations and individual lawyers resulted in giving the book the publicity it needed, and copies flew out the door.

Eventually, Ed Sherman went off on his own, and Jake took over the management of Nolo with his wife, Toni. Down-to-earth, socially responsible, active in environmental and social justice issues, they exuded competence, charm, grace, athleticism, and movie-star good looks in a world of the scruffy, ill-kempt, badly dressed publishing community. Like almost all other Berkeley publishers, they operated the press out of their house for the first several years. Jake was especially adept at deinstitutionalized thinking. He had his books printed and bound somewhere in Missouri at a plant that specialized in high school yearbooks. During the spring the presses were running around the clock, but on the long off-season they were desperate for work and offered low prices. Nolo's workbook format had the same dimension as a typical high school yearbook, so it fit the printer's presses and bindery perfectly, and Jake was able to get books printed at the lowest costs imaginable. He then discovered that refrigerated trucks were hauling broccoli, Brussels sprouts, and artichokes from the Monterey Bay Area to Missouri and returning to California empty, and he was able to negotiate the lowest imaginable freight charges. One of my signature memories of these early years was my showing up at Jake's house on Sacramento Street to give him a hand unloading a truck. Part of the process of stacking boxes in a small storage area was to wipe off the Brussels sprout leaves and florets of broccoli. This kind of careful, original, out-of-the-box manner of doing things was a pervasive feature of Nolo, leading to an early adoption of software, an expansion of their book list and topics covered, what seems to be a thriving bookstore for Nolo products, and a history of ancillary services and outreach. The effect that Nolo has had on the practice of law throughout the country has been profound. Jake and Toni are happily retired. Nolo has expanded to cover the entire country. Nolo's offices hum with activity. And there's not a sprig of broccoli in sight.

SHAMELESS HUSSY PRESS, founded by Alta in 1969, was the first feminist press in the United States. Alta operated it out of her garage where she had a small AB Dick 360 offset printing press. Boisterously omnisexual, she is especially remembered for publishing lesbian literature at a time when such writings were just beginning to emerge from the depths of cultural closets. Threatened by violence, she moved out of Oakland to San Lorenzo, a working-class suburb, where she got a post office box and an unlisted phone number. Another early feminist press in Oakland, Diana Press, ignored similar threats. In 1977, after having published only three books, its offices were vandalized, its inventory of books destroyed, and it was forced out of business.

Despite the physical danger, Alta was courageously honest about both her lesbian and her enthusiastically diverse heterosexual liaisons. Susan Griffin, who

was one of several Shameless Hussy authors who went on to national prominence, quoted Alta as saying “The minute you tell a lie, people have power over you.” In addition to publishing Griffin’s first book, *Dear Sky*, a 32-page saddle-stitched volume of poetry, Shameless Hussy also published the first book by the black lesbian feminist writer Pat Parker; Mary Mackey’s first novel, *Immersio*; Ntozaki Shange’s *For Colored Girls Who Have Considered Suicide, When Rainbows Were Enuf*; and the first book by Mitsuye Yamada. For the first five years, Alta physically printed all Shameless Hussy books, folding, collating, and stapling each one, then taking them to bookstores and women’s studies conferences by public transportation—she didn’t drive. Later, as print runs grew, she had books printed and bound by commercial printers and distributed by a growing network of alternative distributors like BookPeople in Berkeley and Inland in Connecticut.

When Alta launched Shameless Hussy in the late ‘60s, publishing feminist and lesbian literature seemed like an underground, almost illegal pursuit. These were not the kinds of books that were reviewed in the *Chronicle*, that were sold in bookstores like B. Dalton, or that you’d leave on the dining room table when your parents were visiting. Buying a book from her directly felt a bit like a dope deal. But as the years passed, feminism became more mainstream, sexually provocative material became commonplace, and other publishers moved into the channels that Alta had cleared—publishers with more marketable designs for books, more business acumen, more advanced ways of promoting and distributing books. After a period of inactivity, Alta published *Deluged with Dudes* in 1989, the last book to bear the Shameless Hussy imprint. In all, Shameless Hussy published about fifty books in a twenty-year span from 1969 to 1989, launching the careers of several now prominent writers and opening a once taboo field to other publishers. Alta now lives in Oakland, and I look forward to celebrating the fiftieth anniversary of Shameless Hussy in 2019.

TEN SPEED was founded by Phil Wood in 1971 with the publication of *Anybody’s Bike Book: A Comprehensive Manual of Bike Repairs* by Tom Cuthbertson. Derailleur-equipped bicycles were just then making their way from Europe into the US. Overnight the bicycle evolved from a child’s plaything to a major activity of millions of Baby Boomers who were just reaching the physical peak of adulthood. Bicycle shops spread like the flu, materializing, it seemed, in every vacant storefront all across the nation. *Anybody’s Bike Book* arrived at exactly the right time, and in the end sold more than a million copies. It might seem that Phil Wood had gotten lucky, but whereas other publishers in Berkeley struggled to sustain their enterprises on books that might sell 3,000 to 5,000 copies, Phil had a knack of acquiring books that would sell in astonishing numbers. In his second year of publishing he came out with *What Color Is Your Parachute? A Practical Manual for Job-Hunters and Career Changers*, which to date has sold over 10 million copies. Other books that have sold in huge numbers include *The Moosewood Cookbook*, *White*

Trash Cooking, *Why Cats Paint*, and *How to Shit in the Woods*. A big man who came to work wearing a Hawaiian shirt, Phil seemed free of idealism, good taste, or any impulse to save the environment, bring peace to the world, or use his publishing skills to help create a more equitable and just society. He seemed quite out-of-step with most other Berkeley publishers. There was something in his aggression (he always seemed to be suing someone over something), his apparent indifference to what others may have thought about him, and his uncanny ability to find odd, sometimes garish manuscripts and shape them into best selling titles that made him seem like a buccaneer or marauder. All the same, there were few people that had as much fun publishing as Phil did, played the game with more daring or imagination, or were better lunch companions. Over the years, Phil bought up other publishers—Celestial Arts and Crossing Press—and launched Tricycle Books, a successful imprint for children's books. In 2009, the year Phil sold *Ten Speed* to Random House, it was publishing 150 new books a year and managing a backlist of more than 1,000 titles. Phil died in 2010, and *Ten Speed*, now a division of Crown Publishing Group, which is itself a division of Random House, has resettled in Emeryville where it maintains a vigorous production schedule of new books.

ALDEBARAN REVIEW was launched by John Oliver Simon in 1967 as a poetry magazine. Its irregular schedule and lack of consistent format—some issues had works by several poets, while others were in effect chapbooks given over to a single author or a single work—make it more appropriate to categorize its 28 issues as books rather than as a magazine. The first issue included poems by Larry Eigner, Sister Mary Norbert, Charles Potts, and others. The second issue, drawing on a weekly reading series at Shakespeare & Co., a bookstore at Dwight and Telegraph, included the first published work by Alta (at that time married to John Oliver Simon), as well as poems by Al Young, Peter Koch, David Meltzer, Judson Crews, and more. Simon produced these first two issues by typing directly onto paper masters and running them off on an AB Dick offset press in an upstairs room of Holmes Bookstore in Oakland under the guidance of Graham Mackintosh and the sponsorship of Robert Hawley, publisher of Oyez Press and at the time manager of Holmes' California Room. The AB Dick later found its way to Alta's garage and was put to good use in the creation of Shameless Hussy Press. Other issues of *Aldebaran Review* include one (number 5) given over entirely to a chapbook of poems by Alta, two other chapbooks featuring Simon's own writing, three issues focusing on writings by prisoners, two issues showcasing the poetry of students at King Junior High, and one issue (number 20), entitled "Toddler," offering the poetry of John and Alta's daughter, Kia Simon, written between the ages of three and six. In 1977 he put out what may have been his best known book, *City of Buds and Flowers: A Poets' Eye View of Berkeley*, which had poems by Gary Snyder, Alan Ginsberg, Josephine Miles, Jack Spicer, Julia Vinograd, and others. In 1978,

Simon became statewide coordinator for California Poets in the Schools, “an all-consuming missionary incarnation which gave me the nudge I needed to drop my publisher’s hat entirely and formally lay down the imprint which had not really been a magazine of poetry for quite some time.”

In summing up the history of Aldebaran Review, it’s obvious that high status was not among its goals. Although I don’t remember John Oliver Simon as someone entirely without vanity or ego, he did not seem to be part of the omnipresent but unstated competition among publishers for a high position in the regional hierarchy in which one’s place in the publishing world was measured by some combination of sales, reviews, acquisition of original work by famous authors, range and depth of distribution, honors and awards of various sorts, and as the decade progressed, grants from the National Endowment for the Arts and other public and private funders. The primary vehicle for distribution of Aldebaran Review books were John Oliver Simon’s feet, as he went from one coffee shop to the next selling books. But I suspect that status and hierarchy were scarcely on his radar, and I wonder whether a large part of his personal and professional life might be defined as an attempt to escape the odious blindfold of privilege into which he was born. In the years since Aldebaran Review ceased publication, John Oliver Simon has gone on to be an inspirational teacher of poetry to kids in schools, an advocate for bilingual education, a promoter of Latino poets, a champion and trusted friend of the unheard and unheralded. I don’t want to detract from the accumulated work of Aldebaran Review, but I can’t help but feel that while John Oliver Simon created the press, the press in many ways created John Oliver Simon. And what an admiral creation that is!

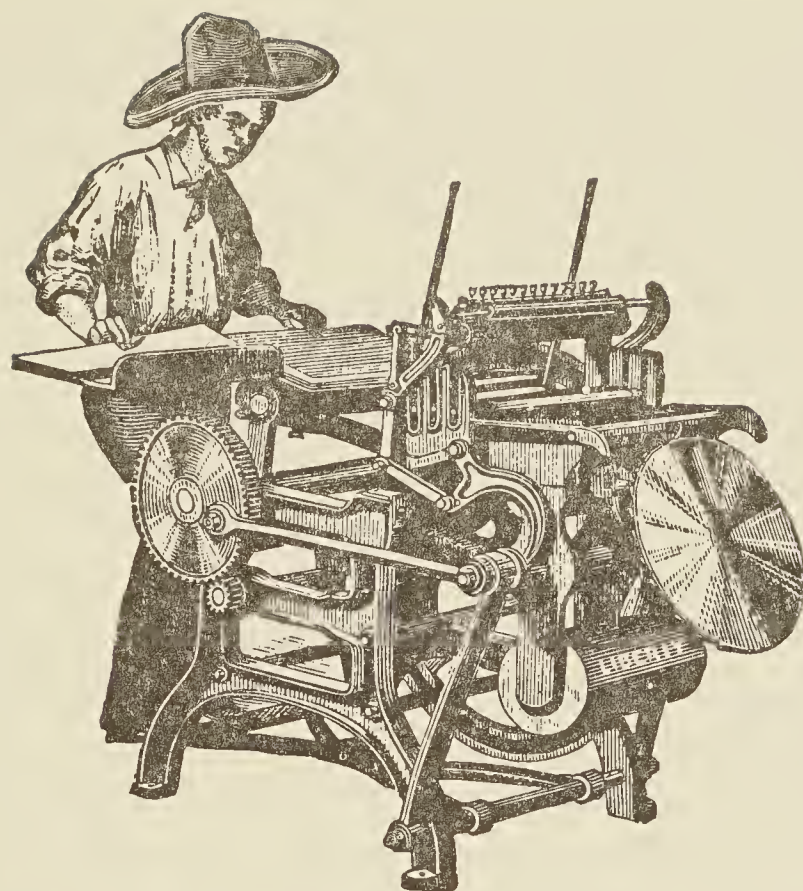
NORTH POINT PRESS was co-founded by William Turnbull, a civil engineer and real estate developer, and Jack Shoemaker, who had previously owned and managed a literary bookstore (Sand Dollar) in Albany. North Point Press published more than 290 books from 1980 until it closed its doors in 1991. Turnbull described the press as “filling the growing gap between the small, fine press and the large commercial publisher, borrowing from the former a commitment to excellence in design and format, and from the latter a distribution system to reach the wider audience our books deserve.” Books, often designed by David Bullen, stood out for their high quality: the attention to typography and design, the marvelously thick acid-free paper, the sewn binding, and the French flaps on the paperbacks. Their books adapted the aesthetics of the fine arts, letterpress book world to books for trade distribution, making each North Point book a physical delight. With a combination of reprints and original works, fiction and non-fiction, regional and international, it was not so much subject matter that gave the press coherence, but rather a sense of quality and taste. Books that hit the national best-seller lists included *West with the Night* by Beryl Markham, *Son of Morning Star* by Evan Connell, and *Crow and Weasel* by Barry Lopez. Other

North Point authors included Wendell Berry, James Salter, Gary Snyder, Guy Davenport, M.F.K. Fisher, Galway Kinnell, William Merwin, Gina Berriault, Donald Hall, Anne Lamott, and many more of the world's best writers. The effect of North Point on the Bay Area literary community was enormous. Bookstores and reviewers were star-struck. Black Oak Books in Berkeley proudly advertised that it carried all North Point titles, as if by doing so it had elevated bookselling from commerce to something closer to a museum. For some Bay Area publishers, Heyday included, the appearance of North Point was analogous to what happens when a top-rated pool shark walks into a neighborhood pool room; everybody's game seems to improve. Similarly, North Point showed everyone what a well-done book looked like, and within a year of their founding, there was a measurable improvement in the standards of editing and book design throughout the entire region.

Despite the prominence of many of its writers, the high editorial and design standards, the praise of the reviewers, and the support of the bookselling community, sales rarely covered expenses, and few books, even those that were critically acclaimed, sold more than 2,000 or 3,000 copies. What about the best sellers? At the demise of North Point, Jack Shoemaker made an observation that has stuck with me for more than twenty-five years. Whenever they had a bestseller, money would pour in, and flush with cash they expanded the list, added staff, upped print runs, and increased salaries. The next year, however, sales would drop while the expenses were locked in and stayed high. "It wasn't the bad years that did us in," Jack concluded. "It was the good years." As sad and true a lesson in publishing as I ever heard.

These, then, are a few fragments from a work that will eventually cover the last fifty years of writing, publishing, and bookselling in the San Francisco Bay Area. I'm aware of how inadequately these fragments cover even so limited a topic as publishing in the Berkeley area in the '70s. I hope that you've enjoyed reading them—I hope you've found them interesting, instructive, thought-provoking, and even inspiring. What you have before you is a beginning, the first daub of paint on the blank canvas, a few quick warm-up sketches, something to give the project a physical presence, and enough I hope to interest others in what I'm doing. It's a big project, and I'd love some help. If you want to get involved, if you have memories, photos, or archives—or if you want to research or interview—please get in touch with me at margolinmalcolm@gmail.com. It was a joy to have lived in this era, and it would be a joy to revisit it in memory. Please join me.

✿ MALCOM MARGOLIN, celebrated author and publisher of Heyday Books, is now retired and devotes his energies to writing about the history of literary publishing in the San Francisco Bay Area.



“Unique Grace and Timeless Dignity” A Note from the Provinces

BY AARON PARRETT

Sometime around 2008, I wandered by chance into a letterpress studio for the first time. The smell of the ink immediately drove a harpoon at point blank into my amygdala, and from that moment since, I have been inescapably, emotionally tethered to cans of ink, machines of cast iron, and dusty cases of furniture and type.

A few months ago, the world’s premier convocation of book artists, CODEX, fired a second dart into my brain, which this time lodged in my visual cortex.

Part symposium, part showcase and book fair, CODEX brings printers, binders, engravers, and book artists of every imaginable stripe together with the world’s leading bibliophiles and collectors, as well as acquisitions experts from the world’s leading universities and libraries. At the invitation of Susan Filter and Peter Koch, and with gratitude for the hospitality of Roberto Trujillo, I left my provincial outpost in Montana to make the journey west to California and to CODEX.

As I walked into the Craneway Pavilion in Richmond—the grand industrial hall where Rosie the Riveter made tanks during the Second World War—I felt instant sensory overload. Before me lay some 200 tables arranged in rows and columns like an immense Borgesian library shelf flat on its back, an *ad hoc* museum featuring the most exquisitely conceived books on the planet. The next CODEX is in 2019, and when you attend, you will know what I mean.

Walking the aisles is both exhilarating and exhausting, as you encounter what can only be described as *perfection* at every turn: I mean perfection in the Latin sense of “completed,” in the sense of impeccable integration of form with content, the sublime fusing of craftsmanship with the meditative and intellectual impulse that lies behind a well-made book.

At one table, you might spend the better part of an afternoon marveling at a book called *Faces*, an entirely new reading of a Whitman poem evoked through relevant typography, for which the artist Barbara Henry won the 2013 Minnesota Center for Book Arts Prize for book design. In the same way that the literary community celebrates when a writer produces a novel that truly is *novel*, I have no doubt that Henry’s fellow book artists must have gasped to see such a brilliant innovation in the form. More importantly, the book must have been a lot of fun in making, bringing together as it does a literary artifact, an intellectual commentary, and a typographical adventure between the same covers.

Around the corner at the table for the Petrarch Press, you find yourself unable to draw your eyes away from a stately edition of Petrarch’s letters printed on vellum as thin as mist, the text emerging like a revelation. Everything about this production—the brilliant design, the typography, and the care with which it was printed on the Albion press and then bound in leather blue as a raven’s back—brings to life the insights of Italy’s most famous humanist philosopher. You realize as you admire the tooling of the leather encasing the text that the wisdom such a book imparts to the reader depends in part upon the bookmaker’s gratitude for its contents. The lavish form and vehicle of the delivery reveals that it is no small feat to suitably match the grandeur of the philosopher’s thought to a book design worthy of it.

And then you encounter Russell Maret’s *Ornamental Digressions* on display and pause to listen in as the creator elucidates its composition to a collector from Germany. Maret turns each folio to reveal a mesmerizing burst of patterned color, arranged meticulously in the form with the aid of specially made furniture. As he moves through the book, he unveils ever more complex renderings, each one underscored by a line or two, a vivid *bon mot* that in a sense ornaments the ornaments themselves.

A few tables away, you may be drawn in by the charm and wit of a retired hand surgeon, Andre Chaves, who, after one successful career, reinvented himself in another as a fine book printer (The Clinker Press) with an astonishing catalogue of editions, each one a reflection of both the literary taste of its maker and the meticulous precision of his technique. Like most of the people I chatted with at CODEX, Chaves was witty and charming, his love of the printed word infectious and inspiring. And as Brian Bogdonas of Stumptown Printers in Portland, Oregon observed, “Andre Chaves writes the best colophons.”

You cannot leave the fair to procure a cup of coffee without stopping at the table of Deep Wood Press, manned by its singular proprietor, Chad Pastotnik, who chats engagingly of linotype matrices and ink mixing ratios and “suicide” blocks, all

of which he availed himself of admirably in producing the exemplary catalogue he has on display. All of his work bears a sort of *Holzweg* feel to it, no doubt a reflection of its having been made practically singlehandedly (he engraves and prints and binds, as do many of the artists at CODEX) in his remote studio in the Michigan backcountry. A few lines he wrote for a keepsake he was handing out in many ways summarizes for me the point of letterpress and much of the spirit of CODEX. Ensconced in a border of ornamental filigree lies this simple exhortation: "Notice the impression of the type on paper and the tactile sense of unique grace and timeless dignity."

And amid the artist's books that range upwards of several thousand dollars a copy, you chance upon a simpler book of modest cost but no less genius in its conceit: a rendering of a haunting folksong known as "The Knoxville Girl" in wordless woodcuts, gathered into a small book that captures with seemingly offhand finesse all the horror of a Childe Ballad. Ian Huebert of Engine and Well (Iowa City, Iowa) may have been the new kid on the block at CODEX, as the rumor circulated that he's not even out of college.

Richard Wagener's wood engravings are always stunning, and the book he featured at CODEX is called *Exoticum*, a suite of twenty-five engravings of rare plants at the Huntington with a splendid accompanying essay by Edwin Dobb. Wagener exhibited a patience and humility in person I found as enamoring as his marvelous engravings. Strindberg observed that "Linnaeus was in reality a poet who happened to become a naturalist;" I would say that Richard Wagener must be in part a botanist who happened to become an engraver.

Dobb's writing also graced the pages of Patricia Lagarde's phenomenal book, *Bureau of Identification*, on display a few tables over. At this table I also had the pleasure of meeting Luis Palacios Kaim, an artist and philosopher from Mexico who makes books that defy categorization. Like Saint Augustine, Kaim thinks in questions. In fact, a veritable clutch of them composes the prospectus for his book, *China: 1,350,000*. The trifold pamphlet might very well stand as an interrogative manifesto for CODEX, as it queries the reader to reflect on such things as, "¿Qué es lo que existe en un libro? ¿Qué realidad nos descubre? En dónde se esconden las claves que lo descifran lo hacen posible?" (What exists in a book? What reality does it discover? Where is the key hidden that decrypts it and makes it possible?)

As for the symposium part of CODEX, the entire trip would have been worthwhile just to hear three of the speakers. Betty Bright, who wrote a fine history of letterpress from 1960 to 1980 called *No Longer Innocent* (2005), offered a fascinating lecture titled "Lines of Force: The Hand, The Book, and the Body Electric," which underlined the importance of books in the 21st century as a way of slowing down our cognitive experiences in the digital age, by way of which she made an eloquent case for the ongoing revival of letterpress. Professor Lu Jingren from China gave a delightful lecture through an interpreter, the tenor of which was set by his very first slide: a joyous image of himself at age 70 jumping in the air at the beach. His

comment on that image was simply, "I will carry on," a timely sentiment offered in justification of an artisanal approach to life and the book. Through the dozens of slides he showed of his work augmented by his whimsical commentary, Lu Jingren demonstrated an indefatigable approach to pushing the boundaries of the book arts. The next day, Gaylord Shanilec gave an overview of his latest project ongoing in Minnesota with Paul Nylander and John Coy called *My Mighty Journey*, which commemorates 12,000 years of geologic history charted in the gradual ten-mile journey of St. Anthony Falls, "the little big waterfall of the Mississippi," migrating upriver through Minneapolis. After years of careful effort, an immense book will be the result (Shanilec displayed a prototype at CODEX), the images of which combine his incomparable wood engravings juxtaposed with images printed from natural elements, such as driftwood and river stones sanded down to type-high.

But as impressive as all the books and the presses from which they came may be, without question the most rewarding aspect of CODEX for a neophyte like myself was the opportunity to visit with the artists and creators themselves. Having spent considerable time among both academics and musicians, I came to CODEX unaccustomed to the humility and openness of book artists. Where condescension and the supercilious gaze would not have surprised me, I found instead guileless answers to naïve questions and honest smiles. Even though these artists represent the *ne plus ultra* of "the art preservative of all art," every one of them with whom I spoke showed the same enthusiasm in showing and explaining their creations to a tourist and amateur like myself as they did to the best known and most flush art collectors on earth. Insofar as a book is the most humane of all human artifacts, it makes sense that those working in the idiom of the book as artists would strive to connect with *anyone* who admires books and the painstakingly slow processes by which real books are made. It's difficult to imagine, by contrast, a world-class oil painter or conceptual artist or rock star so in touch with the plebs.

This is perhaps because CODEX attendees comprise a fraternity of kindred souls, bookish to a fault, erudite in ways that have no doubt marked them all their lives as somehow odd. They are by nature predisposed to drink and converse into the wee hours, inexhaustible in their love of typography and papermaking and permutations of ink and ornament. But their ranks swell with more than MFAs, as you might find by contrast at a gathering of writers: at one CODEX dinner party, for example, I found myself with much delight in the company of no less than four men and women who had majored in philosophy, a statistical point appropriately relevant to the intellectual mood of CODEX.

And speaking of cocktails and repasts, CODEX concluded with a fine dinner at the Berkeley City Club, an appropriate outro for several days of uninterrupted camaraderie. Our meal was unencumbered by speeches or business, and was punctuated only by Susan Filter's heartfelt thanks to her volunteers and presentation of gifts—appropriately, artist's books from the fair itself—and impromptu toasts from participants sincerely grateful for the experience of CODEX. Russell Maret

spoke for everyone in thanking especially Peter Koch and Susan Filter, marveling at their apparently inexhaustible energy and noting, “without them, CODEX would not be possible.”

It goes without saying that a brief note such as this cannot do justice to the hundreds of memorable books I saw, nor adequately pay respect to their admirable creators. To even begin to capture the essence, one would have to make...a book.

✿ AARON PARRETT is a professor of English at the University of Great Falls and the proprietor of the Territorial Press in Helena, Montana. His most recent publications include a literary history of Butte and an article on early printing in Montana Territory.

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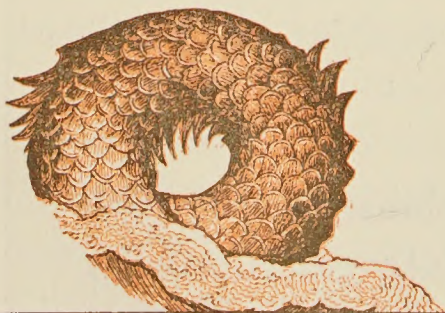
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